# The University Of Toledo

## NEW COURSE PROPOSAL

1. **College:** ARS  
   **Department:** ENGL

2. **Contact Person:** Andrew Mattison  
   **Phone:** 330-259-2  
   **Email:** andrew.mattison@utoledo.edu

3. **Alpha/Numeric Code (Subject area - number):** ENGL

4. **Proposed title:**  
   **LITERATURE OF THE BRITISH EMPIRE 1850 TO THE PRESENT**

   **Proposed effective term:** FALL 2010

5. **Planned enrollment per section:** [35] per term

6. **Is the course cross-listed with another academic unit?**  
   □ Yes  □ No

   **Is the course offered at more than one level?**  
   □ Yes  □ No

   If yes to either question, please list additional Alpha/Numeric codes, and submit a separate New Course form or Course Modification form for the course(s) referenced below.

   a. [ENGL] 4560
   b. [ENGL] 4560
   c. [ENGL] 4560

   **Approval of other academic unit (signature):**

   **Name and title:**

   If course is to be offered at more than one level, attach an explanation of the different requirements that students must meet for each level. If the requirements are the same for each level, justification must be provided.

7. **Credit hours:** Fixed: [3]  
   or Variable: [3]

8. **Delivery Mode:**
   a. **Activity Type**:  
      □ Lecture
   b. **Minimum Credit Hours:** [3]
   c. **Maximum Credit Hours:** [3]
   d. **Weekly Contact Hours:** [3]

9. **Terms offered:**  
   □ Fall  □ Spring  □ Summer

   **Years offered:**  
   □ Every Year  □ Alternate Years

10. **Are students permitted to register for more than one section during a term?**  
    □ No  □ Yes

    **May the courses be repeated for credit?**  
    □ No  □ Yes  
    Maximum Hours

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**Administrative Use Only**

**Code:**

**Approved (senate or Grad Council):**

**Effective Date:** / / (mm/dd/yyyy)

**CIP Code:**

**Sub:**  
**Prog:**  
**Level:**

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*Choices are: Lecture, Recitation, Seminar, Regular Lab, Open Lab, Studio, Clinic, Field, Independent Study, Workshop, Computer Assisted Instruction, Other*
11. Grading System:  
- Undergraduate
  - Normal Grading (A-F, PS, NC, PR, I)
  - Passing Grade/No Credit (A-C, NC)
  - Credit/No Credit
  - Grade Only (A-F, PR, I)
  - Audit only
  - No Grade

- Graduate
  - Normal Grading (A-F, PS, NC, PR, I)
  - Grade Only (A-F)
  - Satisfactory/Unsatisfactory (G only)
  - Audit only
  - No Grade

12. Prerequisites (must be taken before):  
- a. 
- b. 
- c. 

- Co-requisites (must be taken together):  
- a. 
- b. 
- c. 

- PIN (Permission From Instructor)
- PDP (Permission From Department)

13. If course is to replace an existing, course(s) will be deleted, and when should that deletion occur?

<table>
<thead>
<tr>
<th>Course to be removed from inventory</th>
<th>Final Term to be offered (YYYYT, i.e. use 20064 for Fall'06)</th>
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<tbody>
<tr>
<td>a.</td>
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<td>c.</td>
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<td>d.</td>
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14. Catalog description (30 words Maximum)

Studies in texts from Britain and its former colonies. Genres may include the novel, travel writing, memoir, and film. Recommended: ENGL 2800 or 3790.

15. Attach a copy of a complete outline of the major topics covered. (Providing a syllabus that includes this information is acceptable.)

Syllabus: Click here to view the Syllabus
Attachment 1: No Attachment
Attachment 2: No Attachment

16. Where does this course fit in the University/College/Department curriculum? (Be specific by course level, if applicable). Indicate prospective demand.

A graduate course to be offered concurrently with proposed English 4560. It will be useful for students in the English literature M.A. program, and will expand our offerings in that program to include a broader spectrum of Anglophone writers in Britain and around the world.

17. If the proposed course is similar to another course in the College or University, please describe the difference and provide a rationale for the duplication. (If this course duplicates material covered in another course within your department or college or in another college, attach a letter of endorsement from that area's dean and department chairperson indicating their support. Clarify the manner in which this course will differ).

18. If the course is intended to meet a University Undergraduate Core requirement, complete the following and submit a course syllabus using the template:

Please explain how this course fulfills the general education guidelines. (Guidelines are available in Faculty Senate Website)

Course Approval:
After college approval, submit the original signed form to the Faculty Senate (UH 3320) for undergraduate-level courses; for graduate-level courses submit the original signed form to the Graduate School (UH3240). For undergraduate/graduate dual-level courses, submit the proposals to each office.
Literature of the British Empire 1850 to the Present

This course offers an introduction to the literature produced in Britain and its colonies and former colonies from the late nineteenth century to the present age, focusing on the way writers deal with Britain's imperial legacies. The nineteenth century witnessed some major historical changes -- unprecedented industrial growth and production following the Industrial Revolution, Britain's growing imperial ambitions and the seeds of the women's movement, the effects of which continued well into the twentieth century. And with the Nationality Act of 1948 and the arrival of the Empire Windrush, Britain's demographics were fundamentally altered.

In this course, will seek to answer, among others, the following broad questions: Were the major British writers' proponents or opponents of imperialism? How did the British intelligentsia react to the rapid transformation of Britain from an agrarian to an industrial economy and how did the devastating effects of the world wars fundamentally change Britain? With the fading away of the empire, how did British writers envision a new Britain? How are today's most influential British novelists, both relying on and departing from the grand tradition of English fiction, re-imagining what it means to be English, to be citizens (or non-citizens) of a postwar, postcolonial, multicultural, not-so-United Kingdom, confronting radical social change and political uncertainty? How do these novelists testify to a post-imperial Britain? This course will be approached from a historical perspective, contextualizing each writer within a specific social and political milieu. We will study mostly novels, essays and film, but will also try to focus on how the assigned texts both engage and reflect the social and cultural anxieties of the times.

Texts:

Course texts may be drawn from the following:
Charlotte Bronte. Charlotte. Jane Eyre
Jean Rhys. Wide Sargasso Sea
Willkie Collins. The Moonstone
Arthur Conan Doyle. The Sign of Four
E.M Forster. A Passage to India
Paul Scott. Staying On
Salman Rushdie. The Satanic Verses
Jamaica Kincaid. A Small Place
Tayab Salih. Season of Migration to the North
Sam Selvon. The Lonely Londoners
Zadie Smith. White Teeth
Martin Amis. Money
Hanif Kureishi. The Buddha of Suburbia
Kazuo Ishiguro. The Remains of the Day
Ian MacEwan. Saturday/Atonement
Ruth Prawer Jhabalra. Heat and Dust

Selected readings from critical and philosophical texts by Mary Louise Pratt, Stuart Hall, Vron Ware, Simon Gikandi, Paul Gilroy, Kobena Mercer, and others.
Difference between English 4560 and English 5560

The primary readings in English 4560 and 5560, which will be taught as a simultaneous “slash” course, will be the same, and graduate students will attend all discussions. In addition to those readings, graduate students will be expected to read major texts in postcolonial theory (see syllabus for 5560 for possible authors); occasional extra sessions will be held to discuss them. Graduate students will also be asked to prepare an in-class presentation, an annotated bibliography on a specific subject chosen by the student in consultation with the instructor, and a final term paper on the same subject.